

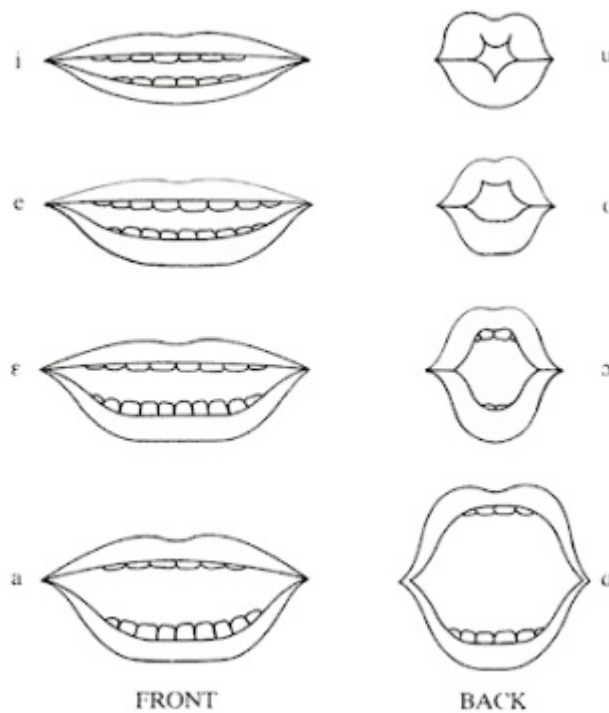
-You'll
Only Make
Matters
Worse-



**Composed for Michelle O'Rourke
- by Kilian O'Kelly**

-Performance Directions-

Changing the shape of the mouth from one vowel shape to the next can be best understood by looking at the diagram below. The pitch being held by the voice will naturally alter when slowly changing between these shapes and this is something the singer is asked to let happen.



Whispering: closest approximation to pitch required

Morphing: depicted with a black horizontal arrow. Morphing happens frequently in the score. Mostly between vowel shapes as seen in the diagram above.

Sprechgesang: intermediate between speech and song

Broad band sound: Play with the sound of the elongated fricative. The fricatives and syllables which are to be stretched out appear between brackets. The notes are given diamond noteheads.

Sprechstimme: Speaking voice, zero attention to pitch.

Approaching dynamics: The dynamics are "spiritual". This is a term Michelle spoke of during a workshop. The contrast and range between 'forté' and 'piano' isn't as dramatic.

The whole piece is to be performed without classical vibrato.

-The Text-

The words that make up the text are built from a two sentence excerpt from John Cage's 'Diary: How to Improve the World (You Will Only Make Matters Worse)' and the opening minute of an interview.

*"I'm gradually learning how to take care of myself.
It has taken a long time.
It seems to me that when I die,
I'll be in perfect condition".*

– from his Diary

*"When I hear what we call music, it seems to me that someone is talking,
And talking about his feelings,
Or about his ideas of relationships.*

*But when I hear traffic, the sound of traffic,
Here on 6th avenue for instance,
I don't have the feeling that anyone is talking,
I have the feeling that sound is acting.*

*And I love the activity of sound, what it does is it gets louder and quieter,
And it gets higher and lower,
And its gets longer and shorter,
It does all those things.*

*Which I'm completely satisfied with, I don't need sound to talk to me,
We don't see much difference between time and space,
We don't know where one begins and the other one stops."*

– first minute excerpt from an interview

for
Michelle O'Rourke

♩ = 70

whisper
mf

sing
mp

slowly change shape of mouth from 'e' to 'u' to release new formant →

Soprano Solo

wah wah wah wah wah wah wah wah wah wah wah I'm gra dual ly - -

6

hold fricative to produce broad band sound →

- lear-ning how to take care of my-self f - f -

whisper
mp

sing
f

12

wah wah wah wah wah wah wah wah wah ah - it seems

change shape of mouth from 'i' to 'e' to release new formant →

mp

mf

16

to me that when I die - I'll be in per - fect con di -

23

mp

mf

gliss.

t(sh) - ion when I hear - what we call mu - sic - it

change shape of mouth from 'i' to 'o' to 'u' to release new formants →

sprechgesang

sing
f dolce

29

seems to me - - - that some one is tal-king and tal-king a -

change shape of mouth from 'e' to 'u' to release new formant →

mp

p stuttered

35

bout his fee - lings or a-bout his i-de - as of re-la-tion-ships

41 hold fricative to produce
broad band sound *mp* — *mf*

ship ship ship ship sh - *but when I hear* *tra-ffic the sound of*

48 change shape of mouth
from 'a' to 'e' to release
new formant *f* — *p* *f* — *p*

tra - - - - - ffic *here on sixth a - ven - ue* *sixth a ven - ue*

54 *f* — *p* *mf* change shape of mouth
from 'u' to 'e' to 'o' to
release new formants

here on sixth a - ven - ue *a - ven - ue*

60 sprechgesang — sing

p *stuttered* 3

for in-stance *I don't have the fee - ling that a - ny-one is* *tal-king* *I have*

64 hold fricative to produce
broad band sound *mf* sprechgesang sing

the fee-ling that sound i - s - s *ac - ting* *and I love the ac - tiv -*

72 *mp*

it - y of _____ sound *what it does_ is what it does is what it*

77 *ff* *p* whisper

does is what it does_ is it gets lou - der *and* *qui qui qui qui qui qui*

82 *mp* **→ sing** *f* **whisper** *p*

qui - e - ter and it gets high - er - and low low low low low low low low low

87 **sing** *mf dolce*

er and it gets long - er and it gets short-er it does

92

all these things and I'm com-plete-ly sa - tis fied with I don't need sound to talk

96 *f* **change shape of mouth from 'e' to 'a' to release new formant** **whisper** *p*

to me me - wah wah wah wah wah wah

101 **→ sing** *mf*

wah wah wah wah wah wah we don't see much diff -

103 **hold fricative to produce broad band sound**

er - ence be - tween time and sp - ace - (ce) (ce)

107 **sprechgesang** *p* *pp*

we don't know where one be - gins and the other one stops.